



# The R. A. M. Club Magazine.

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## Concerning Bells.

BY WILLIAM WOODING STARMER.

AN excellent authority has defined a bell as a *musical* instrument, sounded by percussion and consisting of a cup or bowl caused to vibrate by the blow of a clapper or hammer. As a musical instrument I take it that the bell should be of special interest to musicians. No doubt most of my readers know of the bell parts to be found in the scores of *Huguenots*, *Fra Diavolo*, *William Tell*, *Lucia di Lammermoor*, *Trovatore*, *Dinorah*, *Paradise and Peri* (Bennett), etc., to say nothing of the cacophony Tschaikowsky is responsible for in his Overture, "1812."

Bells have earned a reputation as 'disturbers of the human race,' no doubt well deserved in some instances, for surely nothing could be more trying than the incessant ding of a bad bell—but

when the bells number five or more and are in tune in the strictest sense of the term, I think that they are grossly libelled by such a statement.

The origin of the bell is lost in the mystery of bygone ages, and although found in almost every country in the world in one form or another, we know nothing whatever of its invention, which in all probability dates from the time when the sonorous properties of metals were first recognized. In the Bible we are told of the golden bells about the hem of the High Priest's robe; in China bells both large and small have been used for quite 4000 years. In Egypt small bells have been found with the early mummies, and in Assyria bronze bells having iron tongues were discovered in the Palace of Nimrod at Nineveh. In Greece and Rome bells were used for military, civil, and other purposes. The most ancient bells in the United Kingdom are made of plates of metal bent into shape and riveted or brazed together. Such bells of course are what we should call handbells.

Bells as we now know them were invented by the Christian church, though not at the earliest stage of its existence—probably during the fifth century. Until the sixteenth century there is no evidence that church bells were made so as to sound the successive notes of the major scale. After the introduction of change-ringing during the seventeenth century most of the old bells were recast 'in tune.' There seems to have been but little restraint put upon bell-ringing, and when there has been, the reasons for so doing are very amusing. Some statutes made by Bishop Grandison enact that "Peals are to be rung at funerals according to the dignity of the deceased, on fewer or more bells—but we forbid them to be sounded at too great length—nor again after Evensong or early in the morning, because sounding brass or the tinkling cymbal profit souls not at all, and do much harm to men's ears, and to the fabric, and to the bells."

That bells were efficacious in dispelling storms was almost universally believed. There was an endowment belonging to old St. Paul's "for ringing the hallowed bell in great tempestes and lightninges." As late as 1852, the Bishop of Malta ordered the church bells to be rung for an hour to allay a gale. Hering (1625) recommends that "the bells in Cities and Townes be rung often, and the great ordnance discharged; thereby the air is purified!"

Bells are made to serve almost every occasion—at weddings, at funerals, for church purposes, for secular customs, for political successes and military victories—on all occasions of national feeling of joy or sorrow, and in many other ways too numerous to mention.

Here are a few extracts of interest concerning the extraordinary use of bells.

From parish accounts at Colne.

"1710. Paid for ringing on the Martyrdome of King Charles.  
oo. oo. oo."

From Churchwardens' Accounts of S. Edmund's Salisbury.

"1646. Ringing the Race day that the Earle of Pembroke his horse won the Cuppe v.s."

At All Hallows Steyning, Sussex, the ringers were paid 1s. for their services in ringing "for joy of ye execution of ye Queen of Scots" and in Brand's Antiquities we read of church bells having been rung to celebrate the disgusting success of some particular cockfight.

Ringers' Rules still to be found on the walls of some belfries are in many instances very quaint. The following in the roperoom of the Parish Church at Culmington, Salop, is the oldest dated set of rules I know of.

"Those that do heare intend to ringe  
Let them consider first this thing :  
If that they do a bell turne ore,  
Fourepence to pay therefore :  
If any ring with hat or spur,  
Twopence to pay by this order :  
If any chance to curse or swaere  
Fourepence to pay and eke forberne :  
And if they do not pay their forfeits well  
They shall not ringe at any bell."

John Burnell, 1663.

Strangely contrasted to the foregoing is the following rule of the Bristol Society of Ringers founded before 1697: "Item if any of the said company shall be so bold as to run into the belfry before he do kneel down and pray, as every Christian ought, he shall pay for the first offence sixpence and for the second he shall be cast out of the company."

Although the oldest bells are not dated, they have upon them interesting marks and inscriptions. As one would expect, the Reformation made great changes in these. Gothic letters gave place to Roman. Figures of Saints and Angels were discarded. English mottoes were used as much as Latin inscriptions. The founders' name together with the date in Arabic numerals were cast on all bells.

The mottoes or legends at first were very appropriate, but in course of time drifted into rhyme, stupid, frivolous and out of place.

These changes will be understood from the following examples given in their chronological order:—

#### PRE-REFORMATION.

Dedicated to God ... Te Deum Laudamus ... Eastbourne  
Venite Exultemus Domino ... Peterboro

Dedicated to Saints ... Mater Dei ... *Milton Clevedon*  
 Sancta Catherina ... ... ... *Bristol*  
 Invocation to Saints ... Holy Mare pray for us ... ... *Minster*  
 Sancte Gabriel Ora pro nobis ... *Shipbourne*

POST-REFORMATION.

Religious and Royal ... Fear God, Honour the King ... *Brighton*  
 Ye people all who hear us ring  
 Be faithful to your God and King...*Hurstpierpoint*  
 Proverbial ... Music is medicine to the mind ... *Coventry*  
 A trusty friend is hard to find ... *Passenham*  
 Egotistical ... I mean to make it understood that though  
 I'm little I am good ... ... ... *Northampton*  
 In praise of the Donor...Ring boyes and keep awake  
 for Mr. William Henchman's sake *Towcester*  
 All you of Bath that hear me sound  
 Thank Lady Hopton's hundred pound ... *Bath*  
 Bell-founders' glorification—

Thomas Eyer and John Winsdal did contrive  
 To make us six that was but five ... ... *Northfield*  
 Bilby and Boosh may come and see  
 What Evans and Nott have done for me ... ... *Backwell*  
 Curiosities ... Our tones would all have been much deeper  
 If contributions had been greater ... *Glastonbury*  
 I dance and ring for George our King  
 Little and loud short and proud  
 Despise not the day of small things ... *Wilton*  
 Prosperity to the Established Church  
 and no encouragement to Enthusiasm ... *Whittlesea*

Perhaps the inscription of greatest musical interest is the one to be found on the fourth bell at S. Mary the Virgin, Oxford. Around the crown are these words:—

Be . yt . knowne . to . all . that . doth . me . see .  
 that . Newcombe . of . Leicester . made . mee . 1612.

Below the above are two lines of music on a five-line stave, with the C clef and diamond-shaped notes. The signature consists of one flat and there are no bar lines. The flats, contrary to the signature are placed before the notes in the usual manner, but the sharps are above the notes and in one instance below. Dr. Rimbaud made a short score of the music in modern notation which was published about 1868. At the beginning of each section of the music is a figure in relief, encircled with one of these legends.

KEEP . TYME . IN . ANYE . CASE  
 THE . LAST . STRAYNE . WAS . GOOD .  
 THEN . LET . VS . SINGE . IT . AGAINE  
 EXCELLENT . WELL . SONGE . MY . HARTS .

During the last five years great improvements have been made in the tuning of bells particularly by the well known firm of Messrs. Taylor, of Loughborough, who have spent a large sum in experimenting, and have discovered a system by which the various harmonics can be most accurately tuned, whereas the ordinary bell-tuner tunes one note only which is called the 'nominal.'

Of course the sound of a bell is a compound tone and in every instance contains five or more bell tones or harmonics. When the bell is struck, the first note which prominently attracts the ear is called the 'strike note' or 'fundamental'; the low sound heard after the strike note has lost its intensity is called the 'hum' note and should be a perfect octave below the fundamental, the nominal of course being a perfect octave above the fundamental. There are also present the Tierce (minor 3rd) and Quint (perfect 5th) between the fundamental and nominal. These five notes can be perfectly regulated and accurately tuned. Great advances have been made in almost every department, but particularly in the tuning appliances; for what used to be done by chipping with a chisel (a clumsy method at best) is now done much more satisfactorily by a kind of vertical lathe. The bell is inverted and gripped at different points by powerful vices to keep it perfectly firm. The centre is then plumbed, and steel cutters revolve, paring *out* the metal from the inside of the bell for flattening, and paring *off* the edge of the bell for sharpening—any sharpening however is to be deprecated.

In conclusion, should any of my readers feel interested enough to desire further information on this subject they will find it treated fully in my lecture on 'Bells and Bell Tones,' recently given before the Musical Association, and published *in extenso* in 'The Proceedings' of that body.

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## Art and the Artist.

Being Extracts from an Address delivered at the Royal Academy of Music on 24th September, 1881,

BY SIR GEORGE MACFARREN.

(Continued from our last number.)

You must bear in mind that in the large modifications of plan and of the rules of harmony, which have been developed in the course of ages, truly great men, however large the views they formed, have not broken them. Shakespeare enlarged the principles of versification. When he began to write in the youth of his genius, his plays were composed wholly of rhyming couplets. As he advanced, he discarded these for the greater beauty of metre without jingle, which we find in his blank verse. Later he still widened his scope,

and in the plan of his whole work we find the later productions of this poet to be enlarged, highly advanced upon the construction of his earlier compositions.

Let us look at our own art incidentally. In the earlier "Songs without Words" of Mendelssohn, one finds in the majority of instances, though in a very concise form, the complete plan of the first movement of a sonata displayed. Later this formality disappears. Yet there are the same principles of the relation of keys to the development of the subject differently applied—applied with a freer hand, but with a no less rigid regard to natural art. So again, Beethoven extended the length of musical composition, but made no abnormal variation in the constructive propriety of the whole. The same rule which guided the choice of the dominant by earlier composers for the works of smaller extent—the rule that in the harmonic series of nature, the note, and the chord that springs from that note, next in order to the prime, would be the next in importance in the plan of a work—the same principle of reference to harmonic derivation guided Beethoven in the choice of another harmonic instead of the dominant, and so he extended, but did not break, the rules of his predecessors.

Let us look at another art. I remember when more than half the world used to condemn the paintings of Turner, exclaiming that they wanted plan, purpose, and that they violated all principles. If you read the elaborate analysis of Turner's pictures by the distinguished critic, Mr. Ruskin, you will find that principles are more faithfully observed in the pictorial compositions of Turner than in many and many an artist's works which held high esteem at the time when these, Turner's productions, were stigmatised, and this shows the shallowness of the critics of the moment. The fact that these works have stood the ordeal of time, proves that they have the life-blood still flowing in them, and that they are more truly animated now than when first displayed, because the minds of the beholders are better educated to their appreciation.

It must not be thought that on this account—on the account that innovations are not understood when first presented—that everything which is new is acceptable as truthful, because the contemporaries of a new production were all but incapable of forming a true estimate of its worth.

In past ages music, I apprehend, was played with such rigid exactitude of measure that the metronome might have beaten through an entire movement, and the time would never have been varied. More latitude is employed at the present moment; but there is a tendency nowadays to vary the time to a greater extent than is either good for the effect of the music or for the undeveloped taste of the player or singer.

Now a high refinement of performance may be when the mature player or singer feels that such an occasional bending of the movement is applicable to the idea, then for him to make very very slight modification in the uniformity of the quickness, but this can only be done with good effect by a fully experienced artist. It can scarcely be taught. It loses the charm of spontaneity, and becomes a stiffness, a formality, an affectation when done at secondhand, when calculated, when done otherwise than the result of impulse from self-conviction, and thus it will, I am sure, be obvious that the first duty of a student is to learn to play a piece thoroughly *in* time, and when studentship

shall be over, then to exercise the licence of bending the time according to the feeling of the player.

There are many things in music which cannot be written. We may put down notes and general directions that they may be played loud or soft; we may put down directions of *tempo* at the head of a piece, but when every note is played precisely, when every variation of tone is precisely fulfilled, and when the piece is played at the exact degree of rapidity which the metronome mark indicates—when all this is done, the performance wants life unless the quickening spirit of the player is imparted to it. Our ambition must be loftier than to acquire mere finger facility. It becomes our duty to look to unwritten signification or statements of the artist's thoughts. We may probe the music itself for the expression at which the composer has arrived; and as this is a mystery of the most delicate, the most subtle, the most beautiful nature, it is in this that we are particularly to consult our more experienced teachers, and watch the example of the most accomplished performers, so as to gather the habit of seeking for that inner meaning which cannot be committed to paper. "Who seeks will truly find." You will not seek in vain. You believe there is a beauty behind all the written notes and signs, and this it is your duty to fathom and reveal. Take the music into your own hearts, and you will find in due time, the meaning blossom from it in a manner that makes you, in a secondary sense, able to create again the composer's intentions.

May I remind you of the classic story of the Phrygian Shepherd Marsyas, who was bold enough to challenge the Sun God Apollo, the God of Music, to a trial of skill. The Muses assembled to judge the contest. Marsyas played. Feeling in the presence of a deity, he knew that he surpassed all the earlier efforts that he had made, in the present excellence of his performance. He watched the eyes, the gestures, of the nine arbitrators. He felt success in the looks of approval they gave him; but then Apollo sang, and struck his lyre to accompany his voice. Marsyas failed in the contest. He suffered death for his temerity, but his blood is the stream of poetry. From his veins flowed the inheritance of all that is divine in our artistic system, whether in expression through music, or words, or lines and colours, because art can only be approached through suffering—through the suffering of anxious and patient study, and through the suffering of those passions which art is to idealize, the sufferings of delight and anguish, for if we are to image joy, we can but succeed because we have experienced sorrow. Marsyas grieved not at his fate, feeling that to have done his best, even with failure, was a far higher achievement than to have won the admiration of the crowd of mortals who hitherto had thronged to hear him.

Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the greatest artists. We may be unable to equal them, but the endeavour is in itself an elevation. There is a story of a painter, who when he saw the production of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, "I, too, am a painter." You go to hear the work of a musician—to hear *Israel in Egypt* of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain—you are moved by its sublimity, and you exclaim, "I, too, am a musician."

It has been for ages that in this country the character of musicians lay under social disrespect, and whereas the members of other arts were, and have been always received with welcome in society, it was for long thought unworthy of a gentleman and unbecoming in a person of high position, to study music. Thus we find Lord Chesterfield, in his letters to his son, ridicules the accomplishment of music as a thing quite beside and away from polite culture and good manners. Happily now the more cultivated classes of society find that music forms an important part in their cultivation ; and now, musicians, generally speaking, are better educated than in former times they were ; but in so far as the more educated classes are ready to give welcome to musicians of talent, so much more does it become necessary for us musicians, by general education, to fit ourselves to be the associates of the most highly educated persons with whom we may possibly have intercourse.

It has been happily said that the study of art refines and elevates the mind of the student ; but although that is a most excellent thought to entertain, it is not without its danger, and it is not implicitly true. Most wonderful is it that when first the revival of learning broke down the barbarities of the middle ages and opened a new stream of light and purification for mankind, the persons who most encouraged the study of arts—whether literary art, pictorial art or musical art—these patrons of artists, these founders of the schools, were the most corrupt in morals, had all the vices, all the cruelties of their predecessors of the barbarous times. Such were the Medici, the Visconti, the Sforze ; all the members of these great families, who entertained artists in their courts are terrible examples of the extremest blackness of human character. Again, the greatest philosopher this country has seen, Francis Bacon, was a false friend and a chancellor who accepted bribes for his judgments.

True it is that so exciting is the nature of our profession that it renders us especially liable to temptation. But whereas to fail in the requirements of the laws of society is so much the greater degradation to a person, shall we say, whose object is to teach morality and virtue ; so far as it is worse for a minister of religion than for another to be guilty of crime ; so far will the elevation be greater of musicians who are in the excitement of performing, in the surroundings of society, in the many vicissitudes to which they are subjected, liable to these very strong temptations—so much the greater merit is it in them if they can resist the snares around them, and lead pure, truthful and upward lives. Believe me, then that in the work of performance, in the work of production, there should be a constant manifestation of desire to improve ; that the higher your art the higher your life ; and that the good work should be but the outward visible sign of the truthful feeling, the good honest heart ; in always endeavouring to increase your capability in art you will enhance your position in the world.

There are two classes of music which have each its excellence. It was once asked of Rossini which style of music he preferred, and he, with the happy wit which he had ever at command, answered that he knew but two styles of music : the bad and the good, and he preferred the good. Nevertheless there is obviously a difference of style in the music we more particularly associate with Germany from that which we particularly associate with Italy and there may be good and bad

in both. May I offer an analogy of the two ? That which belongs to the South is like the palm tree—graceful, beautiful in its form ; that which belongs to the North is like the pine, which has another and equal kind of beauty, but perhaps less grace in its greater vigour. The pine tree belongs to the class of trees which develop from the outside ; the northern artists to that class of students who are for ever adding to their experience by their careful study of their surroundings. The palm tree belongs to that class which grows but from within, and no less so the southern artist, who sings as he acts, from inward impulse. However much good there is within, it may be improved by contact with outer influences ; and it may be well though light and slight may be the musical ideas that present themselves that everyone of us aim at developing them to the highest, and thus give importance to what if left to itself might seem but insignificant. And so let us belong rather in our habits to the northern class of tree than to the southern, to the pine than to the palm, to the exogenous than the endogenous.

Last of all, let me beseech you never to be content with general public applause. There is nothing more misleading. The work, the performance which is most applauded to day may be the soonest forgotten. Remember the story of the Greek flute player who came from a public performance delighted at his success to report to his master what had happened, and he, not in a tone of encouragement, cried to his elated pupil, "you must have played ill, indeed, or you could not have pleased such incapable judges." No, no, believe me it is not the applause of the untaught general assembly, it is not the applause of a first hour which proves the merit of the work produced. No one can know till after a large experience the real worth of any art production ; and you must not be carried away by the flattering and gratifying effects of a brilliant reception. Success is not in the tempest, success is not in the whirlwind, but success is in the silent word of that "still small voice" which speaks to one's own heart, and that assures one that one has done one's best. In that best there is accomplished a very great fact, and be assured that the best of to-day will be excelled by the still better in the time to come. Let your own self approval be your standard ; and when you have reached that snow-clad level which catches the first beams of the sun-rise and reflects the after-glow of the sun-set, there will be art-excellence.

## Scherzi.

Time 1910. *Little Girl* (in uncontrollable excitement) "Mother, mother come quick ! Here's a man playing the piano with his hands."—*The Globe*.

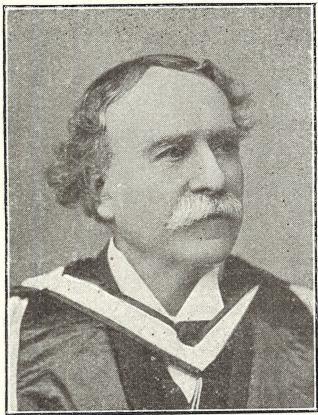
Mr. T. Tertius Noble sends us a quaint answer given to a familiar question :—

Q. "What is a diatonic interval?"

A. "When people die, they don't go either to Heaven or to Hell at once, but to a place between, called the Diatonic Interval."

*Musical News.*

## Presentation to Dr. W. H. Cummings.



For a period of over 25 years Dr. Cummings has discharged the duties of Hon. Treasurer to the Royal Society of Musicians, and when a movement was initiated by Mr. Charles Gardner in order to mark that Society's appreciation of his many valuable services it met with hearty support and a prompt and enthusiastic response from the whole of the members. At the June meeting of the Society, Mr. John Thomas on behalf of the subscribers presented to Dr. Cummings a marble timepiece and two marble bowls. The inscription on the former was as

follows:—"Presented to W. Hayman Cummings, Mus. D., Dubl., F.S.A., Hon. R.A.M., by the Members of the Royal Society of Musicians of Great Britain, as a mark of their sincere esteem and appreciation of the manner in which he has discharged the duties of Hon. Treasurer, and the great interest he has evinced in the welfare of the Society for the last twenty-five years. June 1902."

After an eloquent and appreciative speech from Mr. John Thomas in making the presentation, Dr. Cummings replied in appropriate terms, saying that when he entered the Society a great many years ago he was impressed with the splendid work before it and he made up his mind that as years went by he would devote as much time as he could towards advancing its prosperity. This present memento of their regard would be always looked upon with pride and pleasure by himself and his family, and as long as God spared him and gave him health and strength he would continue to do his utmost for the Royal Society of Musicians.

Mr. Evers proposed a vote of thanks to the Chairman, and the proceedings terminated.

## Club Doings.

At the Ladies' Night on 18th June, there was a large attendance, nearly 150 being present. An excellent programme had been arranged, the Alma Mater Choir, under the conductorship of Mr. H. R. Evers, rendering the following part songs:—"Away to the Forest," *Zuschneid*; "Farewell," *Schultz*; "The Lay of the Norsemen," *Max Bruch*; "Turkish Drinking Song," *Mendelssohn*. Special interest was imparted to the programme owing to the kindness of Herr Kocian, who played "Dumka," *Kocian*, and "Holka Modrooka," *Sevcik*, to the great

gratification of the audience. Items of a lighter character were contributed by Mr. Charles Conway in various "Character Sketches," &c.

The Annual Dinner was held on Friday, 25th July, at the Monico Restaurant, when Mr. William Shakespeare presided over the very satisfactory number of 94 members and guests. There was a very notable increase over last year in the number of ladies present, among whom were Lady Mackenzie and Mrs. Shakespeare. After the loyal toasts, the Chairman proposed "The R.A.M. Club," which was honoured in hearty fashion. Mr. Thomas Threlfall gave the "The Royal Academy of Music," which was responded to by the Principal. In the course of a thoughtful and cogent speech, Sir Alexander put in a plea for a cultivation of the healthy in musical composition. The health of "The Chairman" was proposed by Mr. Walter Macfarren and suitably acknowledged by Mr. Shakespeare. The toast of "The Ladies" was proposed by Mr. John Thomas and responded to by Mr. Fred Walker, the evening thus coming to a successful close. The following programme was rendered at intervals by the Lyric Vocal Union:—"God save the King"; Madrigal, "Come let us join," *Beale*; Glee, "The Mighty Conqueror," *Webbe*; Part song, "Autumn," *W. Macfarren*; Part song, "Old King Cole," *W. Macfarren*.

The Committee of the R.A.M. Club acting under Rule XIII. have elected Mr. Fred Walker as a Vice-President.

## Mems. about Members.

Sir Alexander Mackenzie contributed an interesting article on "The Life of Arthur Sullivan" to the June number of the *Sammelände*, published by the International Music Society.

Mr. R. V. Tabb, assisted by Miss Maud Tabb gave a concert at the Bechstein Hall on 23rd May.

Mr. John Thomas's Annual harp concert took place on 31st May at St. James's Hall, when the programme included the concert giver's new Coronation march for harp.

An organ recital was given at St. Mark's, Wolverhampton on 30th April, by Mr. W. S. Hoyte, who played his own march in E flat.

The Coronation literature has been added to by Mr. Albert Randerger, jun. in the shape of a Coronation Hymn, "Great and still Greater," which was sung at the Albert Hall on 5th June.

The first prize of £100 offered by the Earl of Mar's Committee for a Coronation March song was gained by Mrs. Alicia Adelaide Needham; other prizes were divided, one of the successful composers being Mr. Myles B. Foster.

Mr. W. S. Hoyte gave an organ recital at the Wesleyan Church, Roupell Park, on 4th. June.

Miss May Wheldon, with Miss Margaret Sutton, gave a recital at Messrs. Broadwood's last June. The programme included Mr. Walter Macfarren's Romance, "Angelus," for violin and pianoforte.

The pupils of Mr. Charles Gardner at the G.S.M. gave a concert on 17th June.

Mr. H. W. Richards gave an organ recital at St. Mark's, Wolverhampton on 14th May.

Sir Alexander Mackenzie's "Coronation March" was played at Westminster Abbey on 9th August, before the arrival of the King.

The Lincoln Musical Festival, under the conductorship of Dr. G. J. Bennett took place on 4th and 5th June. Two novelties were produced; one, the overture to a 3-act. opera "The Cricket on the Hearth" by Sir Alexander Mackenzie; the other, a Suite in D minor by Dr. Bennett. The programme also included two movements from the Suite written originally for Norwich by Mr. Edward German. All the foregoing were conducted by their respective composers.

At the last Philharmonic Concert on 2nd July, Mr. Kubelik produced a new Violin Concerto in D minor by Mr. A. Randegger junior. Sir A. C. Mackenzie's Overture "The Cricket on the Hearth" referred to above was also included in the programme.

Mr. Arthur Thompson has been elected a member of the Philharmonic Society, the Directors of which, elected at the same meeting, include the following Club members: Mr. F. Berger, Dr. Cummings, Mr. C. Gardner, Sir A. C. Mackenzie, and Mr. A. Randegger.

Mr. Allen Gill has been appointed conductor of the Bradford Permanent Orchestra, and also of the Nottingham Sacred Harmonic Society.

*The Etude* for September contains an article on Sir A. C. Mackenzie and the Royal Academy of Music.

At Brixton Church on 29th June, a special Coronation Service was given under the direction of Mr. Douglas Redman, and on 5th October an Orchestral Service was given, the programme including Mr. Redman's overture in G, "Harvest-tide."

Miss Kate Hemming gave a Concert at the Steinway Hall on 18th June.

We regret to say that Mr. Stewart Macpherson has been suffering from a severe illness; all our readers will wish him a speedy recovery. During his summer holiday Mr. Macpherson completed a "Concerto alla Fantasia" for violin and orchestra, which will probably be heard in London ere long, while Messrs. Joseph Williams & Co. will shortly issue a new text book from his pen dealing with the Grammar of Music and Elementary Harmony. Mr. Macpherson has been commissioned by the Walter Scott Publishing Company to contribute a volume on "The Orchestra and Orchestration" to their forthcoming series of works upon "The Story of Music."

Best congratulations to Miss Margaret Godfrey upon her recent marriage to Mr. J. F. C. Bennett.

## New Music.

*Douglas Redman*, "Magnificat and Nunc Dimittis in E flat."  
*F. A. W. Docker*, "Magnificat and Nunc Dimittis in B flat."

*Myles B. Foster*, Anthem for peace and plenty, "Be glad and rejoice." (The above are published by Messrs. Novello & Co.)

*H. Vincent Read*, "Adagio in D minor" for violin and organ, published by The Vincent Music Company.

## Our Alma Mater.

The Orchestral Concert at Queen's Hall, on 20th June, brought forward two compositions by students, the first being a Scena, "Grettyr's Departure" for baritone and orchestra, by Paul Corder (Goring Thomas scholar), who was his own librettist; Mr. Dalton Baker was the vocalist. The other was two movements "Larghetto" and "Finale," from a Symphony in G, by E. Yorke Bowen. The Allegro con brio from the harp concerto in C minor, by Parish Alvars, was rendered by Miss Gwendolen Mason. Miss Julia Higgins played Liszt's "Fantasie Hongroise," and Mr. E. Spencer Dyke played the solo part of Tschaikowsky's Violin Concerto in D. The vocalists were Miss Edith Patching and Miss E. Margaret Llewellyn, and the concert concluded with Sir Alexander Mackenzie's Coronation March, conducted by the composer.

The Dramatic Class, under Mr. William Farren, gave a performance which included W. S. Gilbert's "Sweethearts," at St. George's Hall, on Monday, 30th June, and on 22nd July at the same Hall there was a musical and dramatic performance, when three new compositions were presented. The first, entitled "A Gentleman of the Road," was an operetta in one act, written by Eleanor Farjeon, and composed by Harry Farjeon. The parts were sustained by Miss Katie Moss and Miss Lizzie Davies, Mr. Charles Earledon, Mr. Gale Gardner, Mr. Henry E. Butcher and Mr. Walter P. Lewis. This was followed by "The Moon Slave," a terpsichorean fantasy in one tableau, written and composed by Paul Corder, the characters in which were represented by Miss Rica de Bitton and Mr. Ernest Torrence. Both works were conducted by Mr. Frederick Corder. The third piece was incidental music, by Mr. A. von Ahn Carse to Maeterlinck's tragedy, "The death of Tintagiles," in which assistance was given by Miss Mabel Moore, Miss Sybil St. Clair Hutton, Miss Isabel Peck and Mr. Henry E. Butcher. Mr. Carse conducted his own music.

The Chamber Concert took place on the 23rd July at St. James's Hall, when a number of movements from various chamber works were performed. The programme also included items from Miss Ruth Clarkson (violin); Miss Katie Moss; Miss Noel Griffiths, and Mr. Dan Richards (vocalists); Miss Violet Stewart and Mr. Herbert Macfarren (piano).

The Annual Distribution of Prizes and Awards took place on the 25th July, at the Queen's Hall, Mrs. Ada Lewis kindly fulfilling the pleasant office of handing the prizes to the successful candidates. As usual this was preceded by a brief concert, conducted by Sir Alexander Mackenzie. At its conclusion, the principal of the Academy gave his annual address. He said he had thought of reciting his address to incidental music, which he felt assured some of the young people

would have ably and most willingly supplied ; but he had come to the conclusion that what he had to say would not afford them with sufficient opportunities for climaxes and dramatic effects, to which they seemed to have such a strong predilection. The year had been an exceedingly satisfactory one for the Academy. Mr. Gooch had endowed a new scholarship, to be called the "Maud Mary Scholarship," and the children of Mrs. Goetz had given the institution a most valuable gift in a very complete collection of full scores of all schools. Another house had been acquired and six rooms had been furnished with Erard pianofortes by Mr. Daniel Mayer, who had also renewed the Erard Scholarship. The accommodation for teaching was very inconvenient, and, said Sir Alexander, "I shall be happy to conduct a party of millionaires over the building with a view to beneficial results." In conclusion, Sir Alexander expressed his opinion that it was of the utmost importance for all teachers to keep abreast of the times in methods of tuition, and impressed upon students who intended to become teachers the necessity of their acquiring all the knowledge in their power, and of specially studying the best systems for imparting it to others.

In replying to Mr. Threlfall, who proposed a hearty vote of thanks to her for her great kindness, Mrs. Lewis said : "I assure you that it has afforded me great pleasure to be among you this afternoon, and particularly to have been chosen for the pleasant duty of distributing the prizes to the young students, examples of whose excellent work we have just heard. They may be sure that we are all here striving with identical interests for their advancement and encouragement, and not the least their kind and distinguished Principal, Sir Alexander Mackenzie, who ever since his association with the Royal Academy of Music as Principal, some fourteen years ago, has worked incessantly and devotedly for its progress and prosperity. Of that I may assure you with all confidence. Before concluding, I desire to congratulate the winners of the first Ada Lewis Scholarships. I wish them all success in the musical career they have adopted, and also to those who may compete for and gain those offered this year and in all succeeding years to come. I trust they will prove themselves a credit to the Royal Academy of Music in which they have been trained, and bring at some future day distinction to it. Finally, I must express how much happiness it has given me to present these scholarships to the Academy, and I am delighted to know that my effort to help Music has been so cordially and warmly appreciated."

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## Academy Letter.

A most valuable addition to the Academy library has recently been made in the shape of a very complete collection of Modern Orchestral Scores. This costly gift has been presented by the children of the late Mrs. Goetz, in memory of their mother, and will doubtless prove of inestimable value to professors and students alike.

Much has been done to encourage the Organ School of late. The new Choir Training Class (of which details appeared in the last issue of this Magazine) has been much appreciated and is doing excellent

work. This department has now been further strengthened by the addition, to the Professorial Staff, of Sir George Martin who joins as an Examiner.

A new and permanent Scholarship for Organists has also been founded by Mr. Henry Cubitt Gooch, to be known as the "Maud Mary Gooch Scholarship." It was competed for at the commencement of this term, the winner being John Arnold Ellis.

The "R.A.M. Club Prize" will likewise be awarded for Organ Playing at the forthcoming competition. Examinations will shortly take place for the Ada Lewis Scholarships (five), various subjects.

At the Prizegiving on July 25th, two new medals presented by the Society for the Encouragement of the Fine Arts, were awarded for the first time. The recipients were Mabel C. Moore and Winifred Christie.

Two Lectures were given by Mrs. Spencer Curwen, on Wednesdays May 21st and 28th, on "Method in Teaching Music." Illustrations were given by children from the Forest Gate School of Music.

The following Scholarships and Prizes were awarded during the last term :—Parepa Rosa Scholarship, Ida Kahn ; Sterndale Bennett Scholarship, Edwin York Bowen ; Walter Macfarren Gold Medals, Florence I. Reeves and Felix G. Swinstead ; Charles Lucas Prize, Edwin York Bowen ; Worshipful Company of Musicians Medal, A. von Ahn Carse ; Parepa Rosa Gold Medal, Mildred F. Jones ; James Tubbs & Sons' Prize, Elsie M. Squire ; Messrs. Hill & Sons' Prize, Dorothea A. Whitley ; Newman Prize, Nellie M. Weaser ; Dove Prize, Kate E. B. Moss ; Emile Sauret Prize, Margaret S. Holloway ; Charlotte Walters Prizes, Noël Neville Griffith and Mabel C. Moore ; Gilbert R. Betjemann Gold Medal, Edith C. Patching ; Ridley Prentice Memorial Prize, Eleanor Coward ; Joseph Moss Memorial Prize, Alexander Webster ; Julia Leney Prize, Violet G. Garton ; Frederick Westlake Memorial Prize, Winifred Christie.

The following were awarded at the beginning of Michaelmas term : The Sir Michael Costa Scholarship, Benjamin James Dale ; Erard Centenary Harp Scholarship, Montague Christie Butler ; Maud Mary Gooch and Henry Smart Scholarships, John Arnold Ellis and Montague Fawcett Phillips ; Stainer Exhibition, Elsie Francis Cocks ; John Thomas Welsh Scholarship, Alice Maud Lewis.

W.H.

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## Obituary.

The Academy, and London concerts generally, lose a familiar figure by the death on 4th September, of Mr. A. C. White, the well known contra-bassist and professor of his ponderous instrument at the R.A.M. and R.C.M. He was born on 10th October, 1830, and had therefore not quite completed his 72nd year. As a boy he was a chorister in the cathedral of his native city Canterbury, and moreover studied organ, violin, and other subjects under the still living Dr. Longhurst. His master for double bass was subsequently James Howell whom he succeeded in 1879 as chief of the contra-bassists in

our orchestras. For twenty two years he was also organist of St. Phillip's Church, Regent Street. He composed some church music and pianoforte pieces, as well as some solos for his particular instrument and wrote a primer on "The Double Bass" for Messrs Novello & Co. Mr. White held a commission in the 20th Middlesex (Artists) Rifle Volunteers, retiring in 1887 with the rank of major.

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## Future Fixtures.

SOCIAL MEETING and Annual General Meeting, Thursday, 30th October, 1902, at 8 p.m.

Supper, Saturday, 8th November, 1902, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 6th December, 1902, at 8 p.m.

Supper, Saturday, 20th December, 1902, at 8 p.m.

SOCIAL MEETING, Saturday, 24th January, 1903, at 8 p.m.

Supper, Saturday, 7th February, 1903, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 21st February, 1903, at 8 p.m.

Supper, Saturday, 7th March, 1903, at 8 p.m.

Supper, Saturday, 9th May, 1903, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 17th June, 1903, at 8 p.m.

ANNUAL DINNER, Friday, 24th July, 1903, at 7.30 p.m.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

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## Notices.

1.—"The R.A.M. Club Magazine" will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 289, High Road, Lee, S.E.

By order of the Committee.